

Marcus Behmer



Galerie Buchholz New York is delighted to present the first monographic exhibition devoted to the German artist Marcus Behmer in the United States since 1912. Born in 1879 in Weimar, Marcus Behmer began his artistic practice in 1900 working in the field of book illustration and graphic design. Imaginative, emotional, funny, and courageous, he developed a style of drawing and engraving that was celebrated in the German modernist bibliophile communities of the early 20th century, working extensively for the publisher *Insel Verlag* and producing illustrations for editions of books by Balzac, Voltaire, Goethe, Philipp Otto Runge, and Oscar Wilde, among others, and contributing drawings and illustrations to *Simplicissimus*, the satirical, progressive German magazine.

Marcus Behmer moved between Weimar, Munich, Paris, and Florence as an early adult before settling in Berlin. He sought out a wide range of artistic influences including Japanese woodcuts, Italian renaissance drawing, Persian design, Arabic literature, Greek and Latin texts, Buddhist and Old Testament stories, as well as literature and art by his contemporaries, with a notable love for the English illustrator and author Aubrey Beardsley. By 1903, he was a member of the *Wissenschaftlich-humanitäre Komitee* (Scientific-Humanitarian Committee), the first organized movement to campaign for overt social recognition of homosexuality. He was conscripted into the German army and served in World War I where he spent much of his active duty making portraits of wounded soldiers to send to their families. Back in Berlin in the 1920s, his drawings, etchings, New Years greeting cards, paper cut-outs, and erotic works developed in a free and highly personal style. In 1927 he designed and cast a modern Hebrew font which was used by the Berlin *Soncino Gesellschaft* to print fine Hebrew books as well as an edition of the Torah. His work with Jewish publishers together with his open homosexuality ultimately led to his arrest by the Nazis in 1936. He was incarcerated for 19 months for “decadent or anti-social tastes and ideas”.

In a 1957 issue of the periodical “The Studio”, poet and critic Edoard Roditi wrote “During the years of his martyrdom, Behmer drew a series of allegories that [...] record the persecuted artist’s hopes and fears, his satirical observations and his terrifying hallucinations. On the bitter chalice from which he too must drink a foul beverage brewed by his tormentors, one can read the names of other thinkers and artists who have similarly been persecuted for their beliefs or tastes. Socrates, Cellini, Verlaine, Wilde... Elsewhere, the dolphin that once saved the life of the poet Arion is either coming to Behmer’s rescue or perhaps represents Behmer himself. It is as a fantastic visionary, a recorder of visions and apocalyptic allegories, that Behmer has perhaps expressed most faithfully his complex personality, both morbid and childlike, both learned and playful.”

The exhibition at Galerie Buchholz New York draws from the artist’s entire oeuvre with over 200 drawings, illustrations, etchings, books, ex-libri, paper cut-outs, New Years cards, manuscripts, letters and photographs, including drawings made in prison. Works by Marcus Behmer are held in the collections of the Metropolitan Museum of Art, New York (many gifted by J.B. Neumann); the Philadelphia Museum of Art; the RISD Museum, Providence; the Los Angeles County Museum of Art; and the Leo Baeck Institute, New York. In England, his works belong to the British Museum as well as the Victoria & Albert Museum. In Germany, his works are held in the Städel Museum, Frankfurt, the Kunsthalle Mannheim, the Berlinische Galerie, the Classik Stiftung Weimar, as well as the Klingspor Museum in Offenbach. In Japan, his work belongs to the Aichi Prefectural Museum of Art, Nagoya.

It is difficult to know where to begin in commenting upon the bulk of Behmer's many achievements. Initials, tailpieces, arabesques, illustrations, book-plates, grotesque facetious etched plates, satirical caricatures, New-Year cards, book covers, broadsides of old-fashioned wood-cuts, decorative borders for his own literary fragments of no mean order of merit, graceful fans and anniversary announcements – these are some of the things to which he has given his attention. No matter how slight the work may be, his harmonious treatment of surfaces and the rhythmical division of blacks and whites, are marked by notable taste. The print departments of the museums at Hamburg, Frankfort, and Weimar possess the best collections of his work, and the visitor is impressed by his interest in reproductive methods and by a fastidiousness and preciousness which bring joy to the heart of the modern connoisseur. If it were not also characterized by a rare degree of mastery, we should say it is the work of a brilliant amateur, an "autodidact" whose most serious and agreeable pastimes are the byways of art. He will never tire of work because he plays at it like a dilettant, or rather like a patient fifteenth-century scribe.

Much of Behmer's work is done on a minute scale with the most painstaking care, and among the best of these miniatures are the circular soft-ground etchings, reminding us of Greek cameos and coins. We know of no graphic work to which his little "Saint George," or the "Saint Anthony of Padua attracting Fish with his Eloquence," can be compared. They are printed, as are his other works, on rare old paper which he is continually in search of, like Ernest Haskell, whose aesthetic technique resembles Behmer's in its uncompromising detail. His portraits, too, strike a peculiar note. Some are in the early Florentine style, and will appeal to those of our own day on whom primitive art seems to exert such a strong fascination. You need never to have seen his young Latin loafers to divine their ardent Southern passions. Akin to these is the remarkable portrait of Alexander Olbricht, another talented etcher of Weimar, whose profile, with its fine deep-set eyes, suggesting a stormy, energetic nature, was etched with caressing, affectionate art. Although there are flat surfaces like those employed by Vallotton, there are no dead spaces. His precision, aristocratic reserve, and a certain hardness, are far cries from the freedom of many of his contemporaries, but his painstaking method does not look labored. He is devoted to book decoration, and has ornamented many of the finest products of the famous Insel Verlag. The initials in these books display an Oriental intricacy and cunning, and the best illustrations, successfully and harmoniously combine what Walter Crane, in his admirable work on Decorative Illustration, has termed the pictorial statement and the decorative statement.

Many noted Continental critics have paid tributes to his art, but the time for a final estimate is not yet ripe, although no account of contemporary German graphic art is complete without some notice of him. He is only thirty-three years old, and is still in a period of ferment and manifold activities. Some of his utterances have a morbidity typical of our generation, which could at any moment become a destructive force, were it not tempered by a quaint, ever-present humor. His aesthetic sense, too, is becoming so sharp and his artist judgment – inherited from his father, a conservative professor of art at Weimar – seems so well balanced, than an admirer, watching him round out his fame, is tempted to prophesy only the best things.

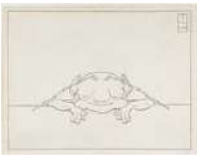
Martin Birnbaum, "Marcus Behmer", New York Berlin Photographic Company, 1912



Marcus Behmer
untitled (Männlicher Kopf), 1905
ink on handmade paper
44 x 38 cm (framed: 53.5 x 45.3 x 2.8 cm)
MBE/P 1905/02



Marcus Behmer
untitled (Mann mit Hut), n.d. (ca. 1900)
ink on paper
27.7 x 21.5 cm (framed: 40.5 x 35.4 x 2.8 cm)
MBE/P 1900/24



Marcus Behmer
untitled (Der Kobold), 1900
ink on vellum
22.5 x 29.5 cm (framed: 49.4 x 40.2 x 1.5 cm)
MBE/P 1900/03



Marcus Behmer
Melancholie!!, n.d. (ca. 1900)
ink, coloured pencil on paper
27 x 19.2 cm (framed: 49.4 x 40.4 x 1.5 cm)
MBE/P 1900/06



Marcus Behmer
untitled, n.d. (ca. 1905)
ink and pastel on paper
19.2 x 11.7 cm (framed: 38.4 x 29.4 x 1.5 cm)
MBE/P 1905/03



Marcus Behmer
Florenz, 12. Mai 1906, Villa Gelsomina, 1906
ink, pencil and coloured pencil on paper
30 x 20 cm (framed: 46.2 x 35.9 x 2.8 cm)
MBE/P 1906/04



Marcus Behmer
untitled (aus Inselmappe), n.d. (ca. 1900-1902)
18 parts, stereotype on paper
each 33.5 x 26.2 cm (framed: 53.2 x 44.3 x 1.5 cm)



Marcus Behmer
untitled, n.d. (ca. 1900-1902)
ink on paper
22.5 x 18.3 cm (framed: 36.3 x 32 x 2.8 cm)
MBE/P 1904/14



Marcus Behmer
untitled, n.d. (ca. 1904)
etching on paper
print size 8 x 12 cm, paper size ca. 27 x 36 cm (framed: 41.2 x 50 x 2.8 cm)
MBE/P 1904/13



Marcus Behmer
AUBREY BEARDSLEY IMPERATOR, 1903
lithography on paper
33 x 22.5 cm (framed: 46.9 x 36.2 x 2.8 cm)
MBE/P 1903/03



Marcus Behmer
Herr Piepenbrink & Pupitanus Magnus, 1905
ink and watercolor on paper
11.5 x 15 cm (framed: 29.4 x 32.4 x 1.5 cm)
MBE/P 1905/07



Marcus Behmer
untitled (Selbstportrait hinter Landschaft), 1898
ink and watercolor on paper
35.8 x 44.2 cm (framed: 51.2 x 59.8 x 1.5 cm)
MBE/P 1898/02



Marcus Behmer
untitled (Vogel und Frosch), n.d. (ca. 1905)
coloured pencil, pencil and watercolor on cardstock
28.4 x 21 cm (framed: 49.4 x 40.4 x 1.5 cm)
MBE/P 1905/10



Marcus Behmer
untitled (Vogel-Mensch), 1905
ink and coloured pencil on paper
31.5 x 21 cm (framed: 49.4 x 40.4 x 1.5 cm)
MBE/P 1905/09



Marcus Behmer
Der Weise!!, 1900
ink and coloured pencil on paper
29.5 x 20.4 cm (framed: 49.4 x 40.4 x 1.5 cm)
MBE/P 1900/09



Marcus Behmer
untitled, ca. 1900
coloured pencil, gold, ink on cardstock
31.5 x 23.7 cm (framed: 49.4 x 40.4 x 1.5 cm)
MBE/P 1900/15



Marcus Behmer
untitled, 1900
ink and coloured pencil on paper
30.5 x 21.1 cm (framed: 49.4 x 40.2 x 1.5 cm)
MBE/P 1900/02



Marcus Behmer
Page Goldhelm, 1901
ink and coloured pencil on paper
22.5 x 18 cm
MBE/P 1901/23

Collection Scott Portnoy



Marcus Behmer
untitled, 1902
ink on paper
21.6 x 16.4 cm (framed: 35.3 x 30.3 x 2.8 cm)
MBE/P 1902/07



Marcus Behmer
Faust und Wagner (Illustration für Ver Sacrum), n.d. (ca. 1900)
ink and coloured pencil on cardstock
33.5 x 25 cm (framed: 47.5 x 39 x 2.8 cm)
MBE/P 1900/11



Marcus Behmer
Gehörnter Männerkopf, 1905
ink and pastel on paper
22.5 x 17.3 cm (framed: 42.4 x 34.5 x 1.5 cm)
MBE/P 1905/05



Marcus Behmer
untitled, n.d. (ca. 1900)
ink and pencil on paper
21 x 16.8 cm (framed: 42.4 x 34.5 x 1.5 cm)
MBE/P 1900/25



Marcus Behmer
untitled, 1901
ink on paper
22.2 x 18 cm (framed: 36 x 32 x 2.8 cm)
MBE/P 1901/02



Marcus Behmer
untitled (Kobold und Falter), 1904
ink and pastel on cardstock
31.8 x 23.1 cm (framed: 49.4 x 40.4 x 1.5 cm)
MBE/P 1904/04



Marcus Behmer
untitled (auf einer Wiese sitzender Gnom), n.d. (ca. 1900)
watercolor on paper
19 x 16.5 cm (framed: 42.4 x 34.5 x 1.5 cm)
MBE/P 1900/01



Marcus Behmer
untitled, 1907
ink on paper
40 x 36 cm (framed: 46 x 42 x 2.5 cm)
MBE/P 1907/11



Marcus Behmer
Vorzeichnung für Frontispiece (aus E.T.A. Hoffmann: Die Brautwahl), 1910
pencil on cardstock
32.2 x 22.8 cm (framed: 49.4 x 40.4 x 1.5 cm)
MBE/P 1910/08_01



Marcus Behmer
Frontispiece (aus E.T.A. Hoffmann: Die Brautwahl), 1910
etching on handmade paper
print size 17 x 11 cm, paper size 32 x 21,5 cm (framed: 45.6 x 35.5 x 2.8 cm)
MBE/P 1910/08_02



Marcus Behmer
Zadig, Nr. 11. Almonas Scheiterhaufen (aus Voltaire: Zadig oder Das Geschick), 1912
etching and aquatint on paper
print size 12,4 x 8,4 cm, paper size 21,5 x 15,7 cm (framed: 35.7 x 29.7 x 2.8 cm)
MBE/P 1912/26



Marcus Behmer
Die Nase (aus Voltaire: Zadig oder Das Geschick), 1908
etching on paper
print size 10 x 10 cm, paper size 29 x 22 cm (framed: 43 x 36 x 2.8 cm)
MBE/P 1908/36



Marcus Behmer
Der Engel Jesra (aus Voltaire: Zadig oder Das Geschick), 1908
etching on paper
print size 10 x 9,5 cm, paper size 22,2 x 14,8 cm (framed: 36.2 x 28.5 x 2.8 cm)
MBE/P 1908/33



Marcus Behmer
Zadig, Nr. 21. Der Fisch Oannes (aus Voltaire: Zadig oder das Geschick), 1912
etching on paper
print size 21,2 x 15,2 cm, paper size 32 x 21,5 cm (framed: 45.9 x 35.5 x 2.8 cm)
MBE/P 1912/28



Marcus Behmer
Zadig, Nr. 37. Das Geschick (Brücke) (aus Voltaire: Zadig oder Das Geschick), 1912
etching on paper
print size 21,4 x 16,3 cm, paper size 32 x 21,5 cm (framed: 46 x 25.9 x 2.8 cm)
MBE/P 1912/22



Marcus Behmer
Zadig, Nr. 5. Das abgelehnte Gold (Dr. Alfred)-Hündchen, 1912
etching on handmade paper
print size 8 x 16,5 cm, paper size 31,5 x 21,5 cm (framed: 49.4 x 40.4 x 1.5 cm)
MBE/P 1912/01_01

Coltaccio.

Chapter 3, The Dog and the Horse. The Queen's precious dog is lost, here depicted in a landscape in profile looking to the right, wearing a crown and brocaded cloak. "She is a remarkably small Spaniel," Zadig continued, "You say very right Sir, said the Eunuch, 'tis a Spaniel-Bitch indeed.—And very small said Zadig: She has had Puppies too lately; she's a little lame with her left Fore-foot, and has long Ears " (Voltaire, Zadig or The Book of Fate, Chapter 3)

Part of the portfolio "30 Etchings" published by Otto von Holtzen in 1924.

"This etching was intended as an illustration (No. 5) for Zadig, but was "rejected by the publishing house Paul Cassirer by senior manager Dr. Alfred Gold , who considered the work offensive and artistically inferior. Behmer thereafter shamefully referred to the work as "The rejected golden puppy in his Behmer to Laske." (Haucke 99)



Marcus Behmer
Zadig, Nr. 5. Das abgelehnte Gold (Dr. Alfred)-Hündchen, 1912
lithography on paper
29.9 x 21.2 cm (framed: 49.4 x 40.4 x 1.5 cm)
MBE/P 1912/01_00



Marcus Behmer
Neujahrswunsch für 1905, 1904
2 parts, lithography on paper, hand-coloured
each 20,9 x 14,3 cm (framed: 34.9 x 45.3 x 2.8 cm)
MBE/P 1904/01+02



Marcus Behmer
Exlibris Frieda Liermann (Vorzeichnung), n.d. (ca. 1907)
ink on paper
25.6 x 21.3 cm (framed: 49.4 x 40.2 x 1.5 cm)
MBE/P 1907/09_03



Marcus Behmer
Josef et Marius (zu Lettres amoureuses d'une frère à son élève) (aus Balzac: Das Mädchen mit den Goldaugen), 1903
stereotype on paper
35 x 27.5 cm (framed: 49 x 41.2 x 2.8 cm)
MBE/P 1903/01_00



Marcus Behmer
Exlibris Dr. Oskar Kohnstamm (Vorzeichnung), n.d. (ca. 1911)
ink and pencil on handmade paper
23.8 x 20.2 cm (framed: 37.8 x 34.2 x 2.8 cm)
MBE/P 1911/03_03



Marcus Behmer
Der Sozialiste, 1908
etching on paper
print size 9,8 x 9,5 cm, paper size 29,3 x 22 cm (framed: 43.5 x 36 x 2.8 cm)
MBE/P 1908/29

Head of a huge mythical creature with goblin-like ears and a moustache, in profile, looking to the right from the left edge of the picture. In front of him stands a much smaller, marabou-like bird with a crown, looking back at the giant head and showing signs of fear. In the background is a coastal landscape. A trail of stars appears in the sky.

Part of the portfolio "30 Etchings" published by Otto von Holten in 1924." On one of the [existing] prints the following note is written: [...] Portrait caricature of Thomas Theodor Heine-the 'Socialist' (in Simplicissimus). This caricature is to be understood as an ironic homage to Behmer's friend and patron from the Munich period, whom he depicts here as a monster frightening the Kaiser. In 1898, Heine had been sentenced to six months in prison for Lèse-majesté, which he served with the writer and dramatist Frank Wedekind." (Klingspor 193)



Marcus Behmer
Das Flötenlied (Delphin-Reiter), Arion, 1908
etching on paper
print size 10,2 x 14,9 cm, paper size 24 x 33 cm (framed: 37.5 x 47 x 2.8 cm)
MBE/P 1908/13



Marcus Behmer

Der Edel-Kunsthistoriker (aus der Mappe "Tierchen"), 1909

etching on paper

print size 9,3 x 9,3 cm, paper size 29 x 22 cm (framed: 43 x 35.7 x 2.8 cm)

MBE/P 1909/06_00

A cricket-like insect sits on a branch and licks a flower. Above the motif the pseudo-scientific designation reads: "Plate 15. 7th order. II. family. of the bugs. mostly tame". Below the motif is the description: "The noble art historian (Popuk: Honigflob)".

From the portfolio "Tierchen" (1913).

"Two satirical etchings [see also 'The Noble Art Historian'] with which Behmer mocks the profession of three of his friends-Botho Graef, Detlev Freiberr von Hadeln and Adolf Merton." (Klingspor 84-85)

**Between 1905 and 1909 and after 1912 Behmer stayed intermittently in Florence. He began signing his works with the name 'Marcotino' from March 18, 1908 onwards, an act of affection for his friend Luigi Cotino.*



Marcus Behmer

Der gemeine Kunsthistoriker (aus der Mappe "Tierchen"), 1908

etching on paper

print size 10 x 10 cm, paper size 26,2 x 21 cm (framed: 49.4 x 40.4 x 1.5 cm)

MBE/P 1908/17_02

Florence.

A bug-like animal that sucks with a skin stinger and excretes books. Note the titles: "Titian", "Beardsley", "Michelangelo". Above the motif is a designation like the ones found accompanying scientific illustrations: "Taf. 14. 7. order. 1st family. C. AASWANZEN", and beneath the motif is a description: "The common art historian (male, greatly enlarged) bores the corpses of large animals and draws its food from them, found in southern Europe, troublesome in places. A proper means of extermination has not yet been found."

"Two satirical etchings [see also 'The Noble Art Historian'] with which Behmer mocks the profession of three of his friends-Botho Graef, Detlev Freiberr von Hadeln and Adolf Merton." (Klingspor 84-85)

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*** Detlev Freiberr von Hadeln (1878-1935), an art historian and a friend of Behmer's.*



Marcus Behmer

Prometheus, 1908

etching on paper

print size 12,5 x 9 cm, paper size 29 x 21,8 cm (framed: 43 x 35.5 x 2.8 cm)

MBE/P 1908/05



Marcus Behmer
untitled (Prometheus, Karl Wolfskehl als Lichtbringer), 1910
ink and white paint on paper
33.5 x 45.5 cm (framed: 45.8 x 57.8 x 2.8 cm)
MBE/P 1910/16



Marcus Behmer
Drei Masken, 1909
etching on paper
print size 10 x 10 cm, paper size 28,7 x 19,6 cm (framed: 42.7 x 33.4 x 2.8 cm)
MBE/P 1909/03_01



Marcus Behmer
Der Gehenkte, 1908
aquatint on paper
print size 15 x 14,5 cm, paper size 33,3 x 23,5 cm (framed: 47.6 x 38 x 2.8 cm)
MBE/P 1908/37_02



Marcus Behmer
Verführung (White Athenian Vase), 1908
aquatint on paper
print size 5 x 15 cm, paper size 33,5 x 23,9 cm (framed: 47.7 x 37.8 x 2.8 cm)
MBE/P 1908/38_01



Marcus Behmer
A genoux au saint repas, 1934
ink and coloured pencil on paper
20.9 x 14.8 cm (framed: 42.4 x 34.5 x 1.5 cm)
MBE/P 1934/01



Marcus Behmer
Exlibris Max Schmidt, 1924
etching on handmade paper, hand-coloured
print size 6,4 x 4,4 cm, paper size 10,1 x 7,8 cm (framed: 38.3 x 29.2 x 1.5 cm)
MBE/P 1924/05



Marcus Behmer
Neujahrswunsch für 1924 (Fliegentod), 1923
etching on handmade paper, hand-coloured
print size 5,8 x 4,8 cm, paper size 10,2 x 8,3 cm (framed: 38.3 x 29.2 x 1.5 cm)
MBE/P 1923/01_02



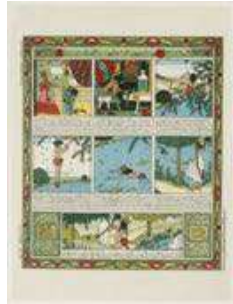
Marcus Behmer

Exlibris Hugo & Else Lewin, 1924 (1927)

etching, aquatint on handmade paper, handcolored

print size 5,1 x 4,2 cm, paper size 10,2 x 7,6 cm (framed: 38.3 x 29.2 x 1.5 cm)

MBE/P 1924/02_02



Marcus Behmer

Niemand kann wieder sein Schicksal, 1905

lithography on paper

44.5 x 33.2 cm (framed: 66 x 53.5 x 3.2 cm)

MBE/P 1905/11_1



Marcus Behmer

Die Insel. (Widmungsblatt für Kippenberg) (Allegorie / Festradierung für den Band Navigare necesse est), 1924

etching on handmade paper

paper size 19,6 x 12,4 cm, print size 30 x 19,5 cm (framed: 49.4 x 40.4 x 1.5 cm)

MBE/P 1924/04_02

Berlin.

Fantastic island scenery based on motifs from the "Notes and Treatises" from Goethe's "West-Eastern Divan".

Typescript from Behmer's contribution to the Inselverlag's commemorative publication of 28.12.34: "At the request of Katharina Kippenberg in the prescribed format (type area of the commemorative publication) and in the manner of Bruegel's 'virtues' and 'vices' for the commemorative publication 'Navigare Necesse est' for the 50th birthday of Anton Kippenberg, owner of the Inselverlag (22. V.24) [...].

The central sun shining above the island is the Goethe-star, an unambiguous representation of Goethe by means of referencing the star that he regarded as his sign [...]. Many other celestial bodies revolve around the central sun, comets also fall into the system.-The Lord of the island sits on a throne right in the front under a palm tree bearing diverse fruits; on top of the palm sits the owl Athenes; among the other residents is the dove (Däubler). A page hands (quasi 'gifts') the most precious fruit, the grape, to the king. Three slaves surround him; one plays the lute for him, another records his dictation and connects him by telephone to the outside world and the 'Verlag' (the factory where the Inselverlag's books are made).-A third slave has the task of feeding and watering the king's hobbyhorse (Goethe collection) with the water of life from Chisiers Fountain of Youth. The peacock, the bird of Juno, symbolizes beauty, pride and vanity-in contrast to the scientific profundity of the owl-the aesthetic, external beauty and cultivated splendor of the Inselverlag, especially its special luxury editions. In front lies a hunter on the lookout for new authors with a telescope, and in front of him, in hiding, is a manuscript; nearby is the critical magnifying glass and above it, as a special attribute,-a picture puzzle joke; a bundle of lectures.

A butterfly is imprisoned in a birdcage: an allegory for the I.-V. poets (Rilke) and authors bound by contract. There are several ships in the harbor. The one in front has brought treasure for the king's collection, a pirate clerk at the mast is making notes on the list. The publisher's books are loaded onto the larger, actual 'Insel-ship' for departure. (It has a radio cabin equipped with the most modern technical radio systems, the operator sits on the bowsprit, totally absorbed in an Insel-book). A small private luxurious dingy is fastened to the ship; no one knows what goes on behind the closed curtains. Several fish marvel at the books that are brought onto the ship by porters. M.B. is here seen as a dolphin with a snail shell on his back (due to the slowness of his work and late deliveries), swimming in breathless haste, panting, not wanting to be late for the holiday.-On the road leading away from the port, workers push enormous sacks of money containing dollars and pounds, which were particularly popular at the moment due to inflation (1924!)-At a small basin above, little boys, inflation publishers, are busy playing 'Insel-publishing', trying to get their little toy boats going. To the left of them, a farmer brings products from the countryside (folk books, etc.) in a basket and marvels at the little students listening to the sayings of the wisdom teacher (Socrates, Tolstoy, Kassner, etc.). (A small dog raises its leg at the stone philosopher without the philosopher noticing)-At the signpost are two men with spades who belong to a company of treasure diggers. Ahead of them, on the far left at the edge of the picture, is a man with a divine staff looking for buried treasures of old writers. His path leads past the 'Kippenberg', a playground where children are having fun with a boat-swing and a seesaw (youth books of I.-V.). A procession above them is moving towards the factory (a demonstration of striking book printers?) The fauna from all parts of the island is represented: past the pines and cypresses you come to the quiet little mountain church, romanticism; on the highest peak of the mountain, closest to Goethe, is the symbol of Hellas, the ruins of the Acropolis. On the right, under two palm trees, at the foot of a fenced rock cave is the Cook-Reisegesellschaft; (in front of a withered tree, E.H. radiobroadcaster, formerly a poet). Further back, the fisherman fishes for the 'Butt', having nothing to do with all the others. Nearby is a desolate volcano that has risen from the sea, the Insel-press. It will soon sink again, and its symbol is the crab, because, like everything the Insel press produces, it moves backwards; the wreck of a small ship nearby adds to the sense of hopelessness. Finally, on the horizon you can see the large seaside city of Leipzig with the Monument to the Battle of the Nations.

** EH: Ernst Hardt (1876-1947), a writer from Weimar.*



Marcus Behmer

De Kaiser (aus Runge: Von dem Fischer un syner Fru), 1914

etching on paper

print size 12,5 x 8,5 cm, paper size 18,5 x 13,8 cm (framed: 38.3 x 29.2 x 1.5 cm)

MBE/P 1914/06



Marcus Behmer

De Kaiser (aus Runge: Von dem Fischer un syner Fru), n.d. (ca. 1914)

crayon and coloured pencil on parchment

61 x 42 cm (framed: 85 x 65.3 x 2.8 cm)

MBE/P 1914/05

The fisherman's wife Ilsebill sits as an empress on a throne, with a crown, scepter and orb. At the top of the crown there is a small piss pot, likewise on the sceptre. The back of the throne is held by a winged lion (St Mark's lion). In the seat of the throne calligraphed the words read: "Ilsebill imp".



Marcus Behmer

Dat Lustholt (aus Runge: Von dem Fischer un syner Fru), 1914

etching on paper

print size 5,3 x 8,9 cm, paper size 18,5 x 13,8 cm (framed: 38.3 x 29.2 x 1.5 cm)

MBE/P 1914/09



Marcus Behmer

De Paabst (aus Runge: Von dem Fischer un syner Fru), 1914

etching on paper

print size 12,5 x 8,7 cm, paper size 18,8 x 13,9 cm (framed: 38.3 x 29.2 x 1.5 cm)

MBE/P 1914/07



Marcus Behmer

De Wind (aus Runge: Von dem Fischer un syner Fru), 1914

etching on paper

print size 5,4 x 8,8 cm, paper size 18,5 x 13,8 cm (framed: 38.3 x 29.2 x 1.5 cm)

MBE/P 1914/08



Marcus Behmer
De Sün (aus Runge: Von dem Fischer un syner Fru), 1914
etching on paper
print size 5,1 x 8,8 cm, paper size 18,5 x 13,8 cm (framed: 38.3 x 29.2 x 1.5 cm)
MBE/P 1914/10



Marcus Behmer
untitled (Tab. VII, aus der Serie 'Schloss Marzipan'), 1929
ink and coloured pencil on paper
22.8 x 18.2 cm (framed: 42.4 x 34.5 x 1.5 cm)
MBE/P 1929/07

Four fantasy creatures having an orgy. The larger creature with a wide grin crouches on the ground with his buttocks thrust upwards. Two pen nibs are wedged in his butt as he is being satisfied by three frog-like creatures. Drawing in black and gray with golden-yellow highlights in the creature's eyes. With an inscription top right: "Tab. VII".

Annotated, dated and monogrammed in calligraphic text below the image: "Encrier sculpté en ardoise, en présenté à Mr. Marcotino en souvenir de leurs 'amitiés' par ses amis Chinkitaniens (XXX, Alaska) en XXX. (Voir: Etienne Marchand, Voyage autour du monde, pendant les années 1790, 1791 et 1792. Predicté...-etc. Paris L'imprimerie de la Republique. Tome II, An VII (1799). Pages 679 etc.-21.II.29. MB"

"In [the late 1920s] a whole series of erotic drawings were made, each one an work of art by itself, which the artist kept in his private box under the title 'Schloss Marzipan'. So far only a few of these drawings have been shown publicly, many are still presumed to be private property. In 1984, in the Eldorado exhibition in the Berlin Museum, a drawing based on an inkwell was shown as panel VII and dated February 21, 1929 from the possession of the Werner Kunze Gallery." (Andreas Sternweiler)



Marcus Behmer
Gegenüber durch Fenster, beschneites Scheunendach, 2 kämpfende Vögel am Futterhäuschen vor dem Fenster im Winter, 1935
pencil, watercolor on paper
25.5 x 19.2 cm (framed: 45.6 x 37.6 x 2.8 cm)
MBE/P 1935/01



Marcus Behmer
Morgensonne (Blick aus der Gefängniszelle in Stockach), 1937
watercolor on paper
10.6 x 6.3 cm (framed: 24 x 18 cm)
MBE/P 1937/07



Marcus Behmer
untitled (Das Zellenfenster in Stochach, Riffelglas und die Taube auf dem Dache), 1937
watercolor on paper
20 x 19.2 cm (framed: 38.3 x 37.4 x 2.8 cm)
MBE/P 1937/08



Marcus Behmer
untitled (Vorzeichnung für 'Gefährliche Meerfahrt hinter Schloss und Riegel'),
1936/1937
ink and coloured pencil on paper
32.8 x 23.2 cm (framed: 49.2 x 40.4 x 1.5 cm)
MBE/P 1936/04

Self-portrait as a boyish sailor in an oversized paper boat. The word "Invincible" is written on the stern. A pencil forms the mast of the boat and two small flags attached to it bear the date and monogram: "MB. 15.4.37". The boat is on the high seas, propelled by Behmer vigorously blowing against a tiny sail. It is accompanied by three dolphins and a swallow carrying a letter. A gigantic sun either rises or sets on the horizon. Two words can be read in the water: "Imaginato Spes". The motif is framed by a rectangle drawn with ink. Underneath it the text in ink reads: "The light flees even if the lightning flashes -fame and gold draw-your ship sails freely on its course, quietly full of its cargo, because it wants to go where it should go. 12. VIII. 36" Drawing made while incarcerated.

** The dolphin appears repeatedly as a trademark in Behmers work, often with personified features.*



Marcus Behmer
Apokalypse 9, 1937
ink on paper
23 x 18.4 cm (framed: 42.4 x 34.2 x 1.5 cm)
MBE/P 1937/04



Marcus Behmer
Mario, 1936
ink and pastel on paper
31.4 x 22.4 cm (framed: 50 x 41 x 1.5 cm)
MBE/P 1936/03



Marcus Behmer
Hirschen-Salome, 1937
ink, pencil on paper
14.8 x 20.9 cm (framed: 42.4 x 34.5 x 1.5 cm)
MBE/P 1937/03

Stockach.

Salome as an elderly lady with a wide, grimacing grin sitting on a stag, wearing a necklace with a large cross around her neck. In her left hand she holds a key, in her right a sugar cube, which she feeds to the deer. Opposite her is a large hare walking upright on its slender hind legs, also grinning, carrying a plate with both front legs stretched over its head on which stands the head of John the Baptist. Between the figures, as well as on the lateral edges and in a recess at the top right, are hieroglyphic-like image sequences (signs, as well as figures, a dungeon ankle chain, the sun, moon, vehicles). The sequence of images at the top right illustrates Behmer's admission to the prison, on whose gate a dotted question mark is inscribed. The work was created while Behmer was in custody in Stockach.



Marcus Behmer
Ho theos, hilásthetí moi to hamartolo (graece), 1937
ink, watercolor on paper
24.5 x 19 cm (framed: 43.8 x 37.2 x 1.5 cm)
MBE/P 1937/05



Marcus Behmer
Für Ella z. 70. Lynkeus: Zum Sehen Geboren, 1929
etching on paper
print size 12,8 x 8,8 cm, paper size 17,7 x 11,2 cm (framed: 31.5 x 25.2 x 2.8 cm)
MBE/P 1929/01_01

Neumiibl.

An oriental valley at night. In the middle of the image is a large flagpole entwined with garlands. On the pole is a flag fluttering in the wind, decorated with the motif of a bee being crowned. At the top of the pole is a heart beating out flames. The flagpole stands in the middle of a small paved square surrounded by a stone wall. A fish-like or dragon-like mythical creature sits on the wall and stretches out its tongue upwards. The flagpole reads "FIDES" (faith, trust). In the background is a river and a small town stretched out between the river and the sea shore. Lynkeus, mentioned in Behmer's title, is a character from Greek mythology with such sharp eyes that he can see through walls and into the earth's interior.

On the 70th birthday of Gabriele Reuter (1859-1941), writer and Behmer's godmother.



Marcus Behmer
Notzucht (à Wendel Dietterlin d.J.), 1928
etching on washi
print size 13 x 8,8 cm, paper size 17,2 x 12,5 cm (framed: 38.3 x 29.2 x 1.5 cm)
MBE/P 1928/08



Marcus Behmer
Ercole Fortunati, 1909
etching on paper
print size 17,5 x 12,3 cm, paper size 34,3 x 24,2 cm (framed: 48.5 x 38.3 x 2.8 cm)
MBE/P 1909/08



Marcus Behmer
untitled (Illustration zu Jean Paul), 1941
ink, watercolor on paper
28 x 21.1 cm (framed: 46 x 38.2 x 2.8 cm)
MBE/P 1941/01

Nocturnal forest landscape with butterflies, birds and owls. Large flowers appear on the trees and in the undergrowth. A quote from Jean Paul written in calligraphy around the frame: "Memory is the only paradise from which we cannot be driven". At the bottom of the text: "It can be what it wants, it was so beautiful!".

Dedicated in ink: "This crappy worthless scrawl (10/11 Nov 1941) for Ippi on 4 Dec 1941, from the old man." The same text appears below in pencil.



Marcus Behmer
untitled (Vorzeichnung für Exlibris Dr. Heinz Möller), 1902
ink and coloured pencil on handmade paper
28 x 21 cm (framed: 49.4 x 40.4 x 1.5 cm)
MBE/P 1902/01_04



Marcus Behmer
untitled (Motiv später verwendet für Exlibris Dr. Heinz Möller), 1902
ink, pencil and gold on paper
31 x 23 cm (framed: 45 x 37 x 2.8 cm)
MBE/P 1902/01_07



Marcus Behmer
Mercur bekommt keine Antwort, 1954
ink and watercolor on paper mounted on cardstock
22.5 x 15.6 cm (framed: 36.3 x 29.5 x 2.8 cm)
MBE/P 1954/01



Marcus Behmer
Die reichgeschmückte Hand, 1955
ink on paper
12.2 x 9.3 cm (framed: 38.3 x 29.2 x 1.5 cm)
MBE/P 1955/01



Marcus Behmer
untitled (Auf der Altenburger 19x...), n.d.
ink on paper
25.2 x 19.1 cm (framed: 42.4 x 34.4 x 1.5 cm)
MBE/P O.J./60

Vitrine 1



Oscar Wilde: Salome. A Tragedy in One Act.
John Lane The Bodley Head, London 1930
65 pages, 26 x 19 cm, cased binding.



Oscar Wilde: Salome. Tragödie in einem Akt, 1903
Insel Verlag, Leipzig 1904.
Translated by Ernst Hardt.
92 pages, 21,9 x 17,8 cm, cased binding, back title and title vignette embossed in gold,
gilt edges.
No 451/500 (numbered in ink).
MBE/B 1903/02_03



Oscar Wilde: Salome. Tragödie in einem Akt, 1903
Insel Verlag, Leipzig 1903.
Translated by Hedwig Lachmann.
Unpaginated (80 pages), 21,2 x 15,4 cm, cased binding, gilt edges.
MBE/B 1903/02_02



Marcus Behmer
untitled, n.d. (ca. 1901)
ink on paper
21 x 17.8 cm
MBE/P 1901/21



Die Insel. Heft 5, 1902
Insel Verlag, München 1902.
Edited by Otto Julius Bierbaum.
248 pages, 21,5 x 14,5 cm, thread bound.
MBE/B 1902/02



Die Insel. Heft 10, 1902
Insel Verlag, München 1902.
Edited by Otto Julius Bierbaum.
145 pages, 21 x 14 cm, cased binding.
MBE/B 1902/01



Ver Sacrum. Organ der Vereinigung bildender Künstler Österreichs. Heft 22, 1900
Secession, Vereinigung bildender Künstler Österreichs, Wien 1900.
26 x 24,3 cm, thread bound.
MBE/B 1900/01



Marcus Behmer
Untitled (for Ver Sacrum), 1900
pencil and ink on paper
22.5 x 18 cm
MBE/P 1900/12



Herman Bang: Excentrische Novellen, 1904
S. Fischer Verlag, Berlin 1905.
First german edition.
329 pages, 20 x 15 cm, linen bound.
MBE/B 1904/04_00



Der Amethyst. Blätter für seltsame Literatur und Kunst, 1905-1906
Herausgegeben von Dr. PH. Franz lead, Ödenburg 1905-1906.
All 12 issues in one volume, first edition.
64 pages, 22,2 x 18,7 cm, thread bound.
MBE/B 1906/04_01



E.T.A. Hoffmann: Die Märchen der Serapionsbrüder, 1906
Julius Bard, Berlin 1906.
First critical edition, with a postscript by Hans von Müller.
366 pages, 16,7 x 11,2 cm, vellum bound, spine and vignette embossed in gold.
No 11/50 (signed and numbered in ink).
MBE/B 1906/01



Photograph of Marcus Behmer
dedicated to Karl Wolfskehl by Behmer, in September 1907



E.T.A. Hoffmann: Die Brautwahl. Eine Berlinische Geschichte von E.T.A. Hoffmann
mit zwei Zeichnungen von Ludwig Wolf, 1910
Privatdruck für Hans von Müller, 1910.
Edited by Hans von Müller.
77 + XLVII pages, 23,9 x 16,5 cm, leather bound, frontispiece printed in black on grey
paper, back title in gold on imitation leather.
No 99 (numbered with ink).
MBE/B 1910/03



Ernst Hardt: Ninon von Lenclos. Drama in einem Akt, 1905
Insel Verlag, Leipzig 1905.
42 pages, 21,4 x 16,6 cm, vellum bound, title embossed in gold, gilt edges.
Dedicated to Botho Graef by Ernst Hardt.
MBE/B 1905/07



Marcus Behmer
untitled, 1901
ink on paper
12.4 x 10.7 cm
MBE/P 1901/01

Vitrine 2



Photograph of Marcus Behmer, ca. 1910-1920



Voltaire: *Zadig oder das Geschick. Eine morgenländische Geschichte mit vierzig Radierungen von Marcus Behmer*, 1912
Paul Cassirer Verlag, Pan Presse. Berlin 1912.
Translated by Ernst Hardt.
77 pages, 32,5 x 25 cm, vellum bound, title, back title and vignette embossed in gold, gilt edges.
No 3/80 of special edition (stamped and signed with pencil).
MBE/B 1912/01



Voltaire: *Zadig oder das Geschick. Eine morgenländische Geschichte mit vierzig Radierungen von Marcus Behmer*, 1912
Paul Cassirer Verlag, Pan Presse. Berlin 1912.
Translated by Ernst Hardt.
77 pages, 32,5 x 25 cm, linen bound, title, back title and vignette embossed in brown.
No 126/250 (stamped).
MBE/B 1912/02



Voltaire: *Zadig oder das Geschick. Eine morgenländische Geschichte mit vierzig Radierungen von Marcus Behmer*, 1912
Paul Cassirer Verlag, Pan Presse, Berlin 1912.
Translated by Ernst Hardt.
77 pages, 32,5 x 25 cm, cased binding, title, back title and vignette embossed in gold.
No 159/250 (stamped).
MBE/B 1912/03



Marcus Behmer
Zadig, Nr. 22. Der geile Oberpriester (aus Voltaire: Zadig oder Das Geschick), 1912
etching on handmade paper, hand-colored
print size 9,5 x 9,7 cm, paper size 21,5 x 16 cm
MBE/P 1912/10

Chapter 13, The Tryst. Almona tries to use her beauty to convince the high priest to pardon Zadig. The high priest spends the day preparing for an expected night of love-making and takes a bath. The half-naked, elderly high priest sits on the edge of a pool into which the water runs; a servant kneels in front of him and hands him an invigorating drink. In the background a tree can be seen through a window. A large caterpillar perched on a branch is about to nibble on a fruit.



Marcus Behmer
Exlibris Dr. Franz Fenchel, 1907
etching on paper
print size 9,9 x 6,9 cm, paper size 30 x 20,9 cm
MBE/P 1907/01_00



Marcus Behmer
Sanctus Christopherus, 1907
etching on paper
print size 12,5 x 8,5 cm, paper size 15,3 x 10,5 cm
MBE/P 1907/06



Marcus Behmer
Exlibris Frieda Liermann, 1907
woodcut on paper
print size 5,6 x 5 cm, paper size 29,5 x 19,3 cm
MBE/P 1907/09_02



Marcus Behmer
Exlibris Frieda Liermann, 1907
woodcut on paper
print size 5,6 x 5 cm, paper size 7,5 x 6,4 cm
MBE/P 1907/09_00



Honoré de Balzac: Das Mädchen mit den Goldaugen, 1904
Insel Verlag, Leipzig 1904.
Translated by Ernst Hardt.
92 pages, 21,9 x 17,8 cm, cased binding, back title and title vignette embossed in gold,
gilt edges.
No 451/500 (numbered in ink).
MBE/B 1904/03_00



Marcus Behmer

Honore de Balzac: Das Mädchen mit den Goldaugen, 1904

Insel Verlag, Leipzig 1904.

Translated by Ernst Hardt.

92 pages, 21,9 x 17,8 cm, cased binding, back title and title vignette embossed in gold, gilt edges.

No 155/500 (stamped).

MBE/B 1904/03_01



Marcus Behmer

Exlibris Dr. Oskar Kohnstamm (später: Konrad Vollert), 1911

etching on handmade paper

print size 11 x 8,2 cm, paper size 18,2 x 11,3 cm

MBE/P 1911/03_01



Marcus Behmer

Exlibris Dr. Oskar Kohnstamm (später: Konrad Vollert), 1911

etching on handmade paper

print size 7,3 x 6,2 cm, paper size 8,8 x 7,4 cm

MBE/P 1911/03_02



Marcus Behmer

Josef et Marius (zu Lettres amoureuse' d'une frère à son élève) (aus Balzac: Das Mädchen mit den Goldaugen), 1903

stereotype on paper

22.5 x 19.6 cm

MBE/P 1904/06



Marcus Behmer

“Honoré de Balzac: La Fille aux yeux d'or”, 1905

Poeschel & Trepte, Leipzig 1905.

10 loose stereotypes in folder, 38,5 x 28,5 cm.

No 6/35.

MBE/B 1905/01



Paul Zech: Terzinen für Thino, 1932

Die Rabenpresse, Berlin 1932.

18 pages, 23,8 x 14,9 cm, thread bound.

No 33/50 (signed and numbered in ink).

MBE/B 1932/02

Vitrine 3



Hebräische Bibel (Soncino-Bibel), 1931

Soncino-Gesellschaft, Berlin 1931.

Print by Officina Serpentina, Berlin.

First Edition.

Unpaginated (36 pages) with a loose sheet "Soncino Gesellschaft. Mitteilungen an die Mitglieder. MCMXXXI", 40,4 x 26,8 cm, cased binding, back title printed in black.

One of 850 copies.

MBE/B 1931/01

"In May 1927 Behmer received from the Jewish bibliophile society Soncino in Berlin the honorable as well as well-remunerated commission to develop a modern, representative Hebrew printing type based on the Prague Haggadah of 1527. In this, above all, a monumental Hebrew Bible was to be produced in the Officina Serpentina. [...] A first delivery of the Bible print was then handed over to the members of the Soncino Society on 15.III.1931. This is the end of the verifiable history of this Bible print that never came into being" (Klingspor p. 323).



Gautama Buddha: Auswahl aus dem Palikanon, 1920-1922

Brandus, Berlin, 1920-1922.

Translated by Paul Dahlke.

Print by Otto von Holten, Berlin.

162 pages, 35,7 x 26,4 cm, leather-bound, title decor embossed in gold, title vignette embossed in red, back title embossed in gold.

No 14/25 of special edition.

MBE/B 1920/01



Marcus Behmer: Tierchen. 7 kleine Radierungen, 1913

Graphisches Kabinett J.B. Neumann, Berlin 1913.

7 loose sheets, each in passpartout folder, in half-linen folder (38,5 x 30 cm), title and title vignette printed in black.

Unnumbered and unsigned printed on various types of paper, possibly artist proof (overall edition of 40 copies).

MBE/B 1913/02



Elena de Wiskovatoff: Acht Radierungen eines Kindes, 1908

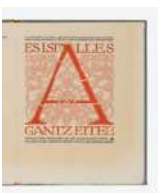
Herausgegeben von Marcus Behmer.

Printed by Luigi Tassini, Florence.

8 loose etchings in folder, 33 x 24,5 cm.

No 40/40.

MBE/B 1908/01



Ecclesiastes oder Der Prediger Salomo, 1920

Otto von Holten, Berlin 1920.

28,9 x 22,7 cm, 17 pages, half-leather bound with grey paper, white title label printed in black, back title in black.

No 94/250 (handnumbered and signed).

MBE/B 1920/04_02



Marcus Behmer
Einbandentwurf (aus Goethe: Westöstlicher Divan), 1910
ink, pencil on paper
31.6 x 21.4 cm
MBE/P 1910/10



Johann Wolfgang von Goethe: West-Östlicher Divan, 1905
Insel Verlag, Leipzig 1905.
Edited by Max Hecker.
262 pages, 24,7 x 14,9 cm, leather bound, title, title vignette and back title embossed in gold.
One of 1300 copies.
MBE/B 1905/06



Dante Alighieri: Das neue Leben, 1921
Euphorion-Verlag, Berlin 1921.
Translated by Karl Federn.
Printed by Otto von Holten, Berlin.
168 pages, 24,7 x 16,3 cm, half-vellum bound with rose paper, title vignette and back title embossed in gold.
MBE/B 1921/07



Der Prophet Jona. Nach Martin Luther, 1920-1930
Insel-Verlag, Leipzig 1930.
Print by Otto von Holten. Etchings printed by Bibliographisches Institut, Leipzig.
27 pages, 16,6 x 13,3 cm, half-linen bound with lightblue paper, title label printed in black and red. Slipcase, 17,3 x 13,5 cm.
Artist's proof, handnumbered.
MBE/B 1920/06_01

Vitrine 4



Marcus Behmer
Neujahrswunsch für 1926. Krampehl, 1925
etching on paper
print size 4,7 x 7 cm, paper size 9 x 12,6 cm
MBE/P 1925/07

Berlin.

A Behmer-dolphin is lying on its back partly submerged in a pond. He has a smoldering cigarette in his mouth and is leant comfortably against the trunk of a tree growing on the shore. In front of him are smaller fish, poking their heads out of the water and looking at him. A head of cabbage grows on the bottom right on the lake shore. The hill in the background is named: "Der Papenberg". The lake is named: "Krampehl". The motif is in a rectangular double-frame that contains the surrounding calligraphed text: "So quiet and so meaningful!-You're missing something, admit it freely!! I'm satisfied-but I don't feel good about it!". The number "1926" is in each of the corners of the rectangle. "The dolphin, which should be understood as a self-portrait, is having a good time near the Neumühl estate of his friends the Lichts [Georg and Marta]. Krampehl and Papenberg are geographical terms for places in the near vicinity of the Pomeranian landscape." (Klingspor 272)

** The dolphin appears repeatedly as a trademark in Behmers work, often with personified features.*

*** Georg and Martha Licht were friends of Behmer. In the 1930s, Behmer spent many long stays at their property Gut Heiligenholz.*



Marcus Behmer
Neujahrswunsch für 1921 (Schnecke & Einbrecher), 1920
etching on paper
print size 5,4 x 27 cm, paper size 9,9 x 6,9 cm
MBE/P 1920/05_01



Marcus Behmer
Neujahrswunsch für 1928. (Fische; Wer weiß wer sie genießt), 1927
etching on handmade paper
print size 11,4 x 6,7 cm, paper size 17,8 x 11,6 cm
MBE/P 1927/08



Marcus Behmer
Exlibris Kurt Friedländer, 1930
etching on paper
print size 7,2 x 5 cm, paper size 10 x 7,7 cm
MBE/P 1930/02



Marcus Behmer

Neujahrswunsch für 1930 (Fische im Wasser. Genug ist nicht Genug.), 1929

etching on handmade paper

print size 7 x 4,8 cm, paper size 10,7 x 8,3 cm

MBE/P 1929/08_01



Marcus Behmer

Neujahrswunsch Gotthard & Nelly Laske (Höhle/Vulkan), 1930

etching on handmade paper

print size 4,6 x 5,9 cm, paper size 7,8 x 9,9 cm

MBE/P 1930/16

Florence.

A volcano spewing lava with a large, dark tunnel opening at the base of the mountain. A path leading to the tunnel entrance is bordered by two jagged picket fences laced with flower beds. On the right and left are two decorated trees holding a banner. On both sides of the tunnel opening two figures stand depicted as jumping jacks: a man on the left has a stylized button torso with a swastika and an arm raised in a Sieg Heil salute. A man on the right is seen with a Soviet star and a raised fist. A question mark hovers in the background of the dark tunnel entrance.

** Gotthard Laske (1882-1937), bibliophile, clothing manufacturer and patron of numerous writers and artists.*



Marcus Behmer

Neujahrswunsch für 1932. Fragetier, 1931

woodcut on handmade paper

print size 7,7 x 5,8 cm, paper size 18,7 x 13,7 cm

MBE/P 1931/18

A feathered dragon-bird with a skull for a head grins through its fangs and sticks out a long forked serpent tongue. The creature's outline forms a large question mark, the dot of which is the egg just laid by the bird. Horizontally the inscription reads: "A very special Happy New Year!!!", vertically the text reads: "I see something that you don't see?".

Visual and textual allusion to the imminent seizure of power by the National Socialists.



Marcus Behmer
Neujahrswunsch für 1934, 1933
etching on handmade paper
print size 6 x 4,5 cm, paper size 10 x 7,8 cm
MBE/P 1933/03_00

Heiligenholz:

A scarecrow with a skull for a head stands in a field in front of a setting sun. His arms are sloping from left to right and his straw broom is tilted to the right. A flower grows out of his straw hat and a large butterfly sits on it. The text at the top reads: "A good year 1934".

"It must also be related to the threatening atmosphere of the new Nazi state that Behmer composed his New Year's greeting in 1934 with the truly terrifying motif [...] for the first and only time commented on a poem that he didn't send along, but kept with his own documents-possibly to protect himself from the accusation of using the New Year's greeting as a political message, which is obviously what he was doing. The previously unpublished verses read: 'Scarecrow, New Year's wish 1934. Does it seem to him: the scarecrow is not dangerous to the bird it wants to scare away, and the bird shies away from the scarecrow because it seems to be a human being-until he is scared and realizes that he is being deceived, and it is not even a human being... but what does the butterfly know of danger?! What can he fear, since he knows nothing of the furrow and the fruit and the scarecrow that is supposed to protect them, and of the man who created the scarecrow as a bogeyman in his own image! (and she also raised her hand...) MB 10.I.34'" (Klingspor 283)



Marcus Behmer
Neujahrswunsch für 1951, 1950
etching on handmade paper
print size 8,5 x 5,5 cm, paper size 11,9 x 8 cm
MBE/P 1950/01_02

Chimera-like bird holding a globe in its claws. His vertebrae and legs along with the globe form a question mark; in front of it is a smiley face punctuation mark. To the right of the bird is the word "Punctuations". The text written along the circumference of the frame reads "The future gradually hides pain and happiness from sight, but undaunted we press forward".

Monogrammed, dated and commented on the plate: "WH MB. Etched 24. Dec. 1950 Laus Deo!". Dedicated in pencil: "Marcus Behmer -- For Siskin 27.I.56".

**Smiley face punctuation mark [a prototype for the emoji]: an additional punctuation mark invented in the early 1940s by Behmer's friend Klaus Hartmann to mark an ironic or humorous twist in a text, and which Behmer used frequently ever since. (Klingspor p. 25)*

*** Werner Haucke (1933-1974), a friend of Behmer's with whom he lived in the 1950s and with whom he sporadically collaborated artistically. "Werner Haucke contributed to the etching, probably not only as a copperplate printer, as can be seen from the caption: "An attempt by Werner". (Haucke 212)*

**** Siskin is the nickname for Horst Zeisig (1929-2011), a longtime friend of Behmer.*



Marcus Behmer
untitled, 1921
paper cut
19.2 x 12.5 cm
MBE/P 1921/07



photograph of Marcus Behmer, ca. 1917



Marcus Behmer: Zehn Scherenschnitte, 1930
W. Büxenstein, Berlin 1930.
Annual edition for the Freundeskreis der Staatlichen Kunstbibliothek.
10 loose prints + title and preface on a separate sheet, in half-linen folder, 23 x 31 cm,
title label printed in black.
MBE/B 1930/01



Marcus Behmer
Exlibris Peter Olbricht, 1914
stereotype on paper
print size 6 x 6 cm, paper size 8 x 8 cm
MBE/P 1914/02_01



Marcus Behmer
Exlibris Agnes Krebs, 1915
stereotype on washi
print size 4 x 4 cm, paper size 5,5 x 5 cm
MBE/P 1915/27_01



Marcus Behmer

untitled, 1917

ink, charcoal, colored pencil and pencil on paper

various dimensions, between 13,4 x 10,8 and 26,7 x 19,8 cm

MBE/P 1917/09

a) portfolio: 25.9 x 18.6 cm, with charcoal drawing mounted on paper: 13.4 x 10.8 cm
Blue portfolio, on it a drawing of thorny, bare branches. Titled "Citrus Trifoliata" in pencil bottom left, at the top monogrammed in ink: "MB". On the inside left page, handwritten in blue crayon: "Obituary notice - my friend drove all these terrible spikes into my heart with his own hands". A letter from Giovanni in pencil is mounted on the inside right, enclosed by a black ink frame in the manner of an obituary notice.

b) 26.7 x 19.8 cm

Portrait drawing of a young man in profile, surrounded by a yellow frame. Titled in pencil: "Giovanni 16 years old". Monogrammed and dated in ink: "MB 1917". Text in pencil on the verso: "I think I've only ever loved a person so much once... (he was sixteen.) That was the end of it again and the rejection came abruptly!".

c) pencil on paper, folded: 15.5 x 10.9 cm

Poem handwritten in pencil by Marcus Behmer, titled "San Giovanni".

Documentation from Marcus Behmer's estate about an Italian rent boy whom he probably met during his stay in Florence.



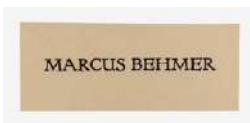
Marcus Behmer

Phantasie-Eselbrücken. Cloisonnées. Die Flucht, 1936

watercolor on paper

11.7 x 9.6 cm

MBE/P 1936/05



Marcus Behmer

untitled (Schriftzug Marcus Behmer), 1927

ink on paper

10 x 25.4 cm

MBE/P 1927/01



Alice Horodisch-Garman [nach Marcus Behmer]: Das Schul-Heft I und II, 1980

Amsterdam, 1980.

2 volumes, loose sheets (transparent paper mounted on graph paper), each in a DIN A5 notebook, 21,1 x 16,3 cm. Black folder with calligraphic title and back title label.

MBE/B 1980/01

Vitrine 5



Marcus Behmer
letters and photographs related to Roland Gussmann, 1920-1922
2 letters, 2 black and white photographs
MBE/EPH 1922/02



Marcus Behmer
Portrait Roland Gussmann, 1917
collotype on handmade paper
print size 15,5 x 14,3 cm, paper size 19,8 x 17,7 cm
MBE/P 1917/02



Hans Jacob Christoffel von Grimmelshausen: Der erste Beernhäuter, 1919
Otto von Holten, Berlin 1919.
32 pages, 18,8 x 12 cm, leather bound, backtitle and title embossed in gold, gilt edges.
No 97/100 of special edition.
MBE/B 1919/03



Hans Jacob Christoffel von Grimmelshausen: Der erste Beernhäuter, 1919
Otto von Holten, Berlin 1919.
32 pages, 18,9 x 12 cm, half-leather bound with marbled paper, spine title in gold, gilt edges.
No 260/300 + 20 AP's.
MBE/B 1919/01



Oscar Wilde: Die heilige Buhlerin. La Seinte Courtisane oder das Weib mit den Edelsteinen, 1921
Hans Heinrich Tilgner Verlag, Berlin 1921.
Print by Otto von Holten, Berlin.
19 pages, 23 x 14,9 cm, half-vellum bound with orange paper.
Artist proof (signed in ink).
MBE/B 1921/08_02



Oscar Wilde: Die heilige Buhlerin. La Seinte Courtisane oder das Weib mit den Edelsteinen, 1921
Hans Heinrich Tilgner Verlag, Berlin 1921.
Print by Otto von Holten, Berlin.
19 pages, 23 x 14,9 cm, half-vellum bound with yellow paper.
MBE/B 1921/08_03



Oscar Wilde: Die heilige Buhlerin. La Sainte Courtisane oder das Weib mit den Edelsteinen, 1921

Hans Heinrich Tilgner Verlag, Berlin 1921.

Print by Otto von Holten, Berlin.

Translated by Karl Federn.

168 pages, 24,7 x 16,3 cm, half-vellum bound with rose paper, title vignette and back title embossed in gold.

MBE/B 1921/08_01



Navigare necesse est. Eine Festgabe für Anton Kippenberg zum zweiundzwanzigsten Mai MCMXXIV, 1924

Insel Verlag, Leipzig 1924.

275 pages, 28,8 x 19,3 cm, half-vellum paper with red paper, title and back title embossed in gold, gilt edges. Ribbon bookmark.

No 215/500.

MBE/B 1924/04



Paul Verlaine: Le ciel est, pardessus le toit..., 1924

Lithographische Handpresse von H. Birkholz, Berlin.

Unpaginated (4 pages), 23,1 x 17,3 cm, cased binding, title label printed in black.

No 127/150 (numbered and signed in ink).

MBE/B 1924/01_01



Paul Verlaine: Hombres, 1920

Hans Heinrich Tilgner Verlag, Potsdam 1920.

42 pages, 15,5 x 12 cm, half-vellum bound with orange paper, title vignette and back title embossed in gold.

No 60/250 (handnumbered).

MBE/B 1920/11_01



Johannes Secundus: Basia, 1921

Ex Officina Serpentis, Berlin 1921.

Print by Officina Serpentis, Berlin.

19 pages, 16,6 x 11,4 cm, cased binding, marbled paper.

One of 175 copies.

MBE/B 1921/11



Enno Littmann: Vom Morgenländischen Floh. Dichtung und Wahrheit über den Floh bei Hebräern, Syrern, Arabern, Abessiniern und Türken, 1925

Insel-Verlag, Leipzig 1925.

Print by Otto von Holten, Berlin. Copperplate etchings printed by Bibliographisches Institut Leipzig.

68 pages, 19,8 x 14,1 cm, half-vellum bound with beige paper, title label printed in black with red signet, back title embossed in gold, gilt edges.

No 186/330 (hand numbered).

MBE/B 1925/05_01



Enno Littmann: Vom Morgenländischen Floh. Dichtung und Wahrheit über den Floh bei Hebräern, Syrern, Arabern, Abessiniern und Türken, 1925

Insel-Verlag, Leipzig 1925.

Print by Otto von Holten, Berlin. Copperplate etchings printed by Bibliographisches Institut Leipzig.

68 pages, 19,8 x 14,1 cm, half-vellum bound with beige paper, title label printed in black with red signet, back title embossed in gold, gilt edges, slipcase.

No 227/330 (hand numbered).

MBE/B 1925/05_02



Philipp Otto Runge: Von dem Fischer un syner Fru, 1914

Otto von Holten, Berlin 1914.

26 pages, 21,7 x 15,7 cm, half-linen bound with grey hand-made paper, title label printed in black.

No 69/150 (signed with ink).

MBE/B 1914/03_01



Philipp Otto Runge: Von dem Fischer un syner Fru. Ein Märchen nach Philipp Otto Runge mit sieben Bildern von Marcus Behmer, n.d. (1920)

Insel Verlag, Leipzig n.d. (1920).

1st edition.

26 pages, 18,5 x 12,2 cm, cased binding.

MBE/B 1920/03_03



Philipp Otto Runge: Von dem Fischer un syner Fru, 1954

Insel-Verlag, Frankfurt am Main 1954.

26 pages, 18,5 x 12,2 cm, cased binding.

MBE/B 1954/01_02



Philipp Otto Runge: Von dem Fischer un syner Fru, 1914

Otto von Holten, Berlin 1914

26 pages, 21,7 x 15,7 cm, half-linen bound with grey hand-made paper, title label printed in black.

MBE/B 1914/03_03



Philipp Otto Runge: Von dem Fischer un syner Fru, 1914

Otto von Holten, Berlin 1914

26 pages, 21,7 x 15,7 cm, half-linen bound with grey hand-made paper, title label printed in black.

MBE/B 1914/03_03



Marcus Behmer

Jacob und Wilhelm Grimm: Sechs Märchen der Gebrüder Grimm, 1918
Brandus, Berlin 1918.

Edited by Johannes Bolte.

33 pages, 18,6 x 13,4 cm, leather bound, title and back title embossed in gold.
No 242/260.

MBE/B 1918/04_01



Marcus Behmer

Jacob und Wilhelm Grimm: Sechs Märchen der Gebrüder Grimm, 1918
Brandus, Berlin 1918.

Edited by Johannes Bolte.

33 pages, 18,6 x 13,4 cm, leather bound, title and back title embossed in gold.
No 131/260.

MBE/B 1918/04_02



Johannes Auerbach: Der Selbstmörderwettbewerb, 1921

Otto von Holten, Berlin 1921.

Print by Otto von Holten. Copperplate etching by Willi Braun.

29 pages, 15,4 x 11,7 cm, half-vellum bound with orange paper, title vignette and back
title embossed in gold.

No 10/12 of the special edition (signed by Behmer and Johannes Auerbach).

MBE/B 1921/10

Vitrine 6



Edouard Roditi: Marcus Behmer, 1957
in: The Studio. The Leading Magazine of Contemporary Art. June 1957, Seite 182-183
25 x 19 cm, thread bound.
MBE/B 1957/01



Marcus Behmer
'Exlibris Gotthard Laske', 1922
etching on paper
print size 7 x 4,8 cm, paper size 15,1 x 11,1 cm
MBE/P 1922/01



Letter from Marcus Behmer to Martin Birnbaum, 1947



Marcus Behmer
Neujahrswunsch Martin Birnbaum, 1949
etching on paper
print size 6,5 x 3,8 cm, paper size 12 x 8,8 cm
MBE/P 1949/05_02



Martin Birnbaum: Marcus Behmer, 1932
in: The Print Collectors Quarterly. Vol. 19, No. 2, 1932, Seite 159-179
J. M. Dent & Sons LTD, London, 1932
Edited by Cambell Dogson.
183 pages, 18,5 x 12 cm, thread bound.
MBE/B 1932/01



Martin Birnbaum: Marcus Behmer, 1912
Berlin Photographic Company, New York 1912.
16 pages, thread bound, mounted self-portrait Behmer's as frontispiece.
MBE/B 1912/05



Martin Birnbaum: Marcus Behmer, 1946
in: Martin Birnbaum: Jacovleff and other Artists, S. 140-199
Paul A. Struck, New York 1946
235 pages, 25,5 x 18,5 cm, linen bound.
MBE/B 1946/01



Marcus Behmer
Portrait Paul Hottewitzsch, 1915
collotype on paper
print size Ø 8,3 cm, paper size 10,7 x 11 cm
MBE/P 1915/03_00



Marcus Behmer
Portrait Heinrich Kruse, 1915
collotype on paper
print size 17,4 x 12 cm, paper size 21,6 x 15,5 cm
MBE/P 1915/10



Photograph of Marcus Behmer, 1916



Marcus Behmer
'Pfau und Eule (Titelvignette zu v.z. Westen, Kunstgewand d. Höflichkeit)', 1921
etching on handmade paper
print size 6,7 x 6,7 cm, paper size ca. 11,5 x 10,5 cm
MBE/P 1921/09_00



Marcus Behmer
untitled (Ausstellungsanzeige Galerie Springer 1951), 1951
etching on cardstock
print size 8,6 x 6,3 cm, paper size 13,2 x 9,6 cm
MBE/P 1951/02



Photographs of Marcus Behmer, 1950s



Marcus Behmer
'Neujahrswunsch für 1922 (Labyrinth & Delphin)', 1921
etching on handmade paper
print size 5,7 x 4,7 cm, paper size 11,3 x 7,6 cm
MBE/P 1921/11



Marcus Behmer
Exlibris Dr. Heinz Möller, 1902
stereotype on paper
11.5 x 10.1 cm
MBE/P 1902/01_01



Photograph of Marcus Behmer, 1956



Marcus Behmer
Einladungskarte f. Ausstellung MB i. d. Staatl. Kunst-Bibl., 1927
etching on washi
print size 7 x 4,9 cm, paper size 11,7 x 8,4 cm
MBE/P 1927/02

Notes

Marcus Behmer

3 March - 8 April 2023

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